



AC/DC

Includes superb quality, live recorded backing tracks plus note for note transcriptions to

LET THERE BE ROCK

HELL AIN'T A BAD PLACE TO BE

WHOLE LOTTA ROSIE

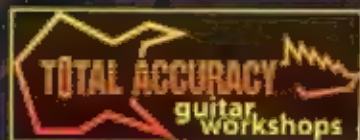
HELLS BELLS

BACK IN BLACK

FOR THOSE ABOUT TO ROCK

SIN CITY

HIGHWAY TO HELL



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ON THE CD

The CD is split into two sections; section 1 (tracks 1-8) is the backing tracks minus lead guitar & vocals, while section 2 (tracks 9-16) is the backing tracks with all guitar parts added, so in addition to the written tab you can hear the rhythm, fills and solos as they should be played!

Music arranged and produced by Stuart Bull and Steve Finch.
Recorded at the TOTAL ACCURACY SOUNDHOUSE, Romford, England.

Jamie Humphries: guitar.

Mick Ash: bass.

Adam Bushell: drums.

Steve Finch: drums (on Sin City).

Jamie Humphries plays Ernie Ball Musicman guitars and uses Cornford amps.

Music transcribed by Jamie Humphries



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Introduction

THE TOTAL ACCURACY 'JAM WITH...' series is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in the book, together with backing tracks on the CD, gives you the opportunity to learn each track note for note and then jam with a professional session band. The track listing reflects some of AC/DC's most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

The first eight tracks on the CD are full length backing tracks recorded minus lead guitar. The remaining tracks feature the backing tracks with the lead guitar parts added. Although many of you will have all the original tracks in your own collections, we have provided them in the package for your reference. The 'JAM WITH...' series allows you to accurately recreate the original, or to use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation. For your benefit we have put definite endings on the backing tracks, rather than fading them out as is the case on some of the original recordings. The accompanying transcriptions correspond to our versions. Remember, experimenting with your own ideas is equally important for developing your own style; most important of all, however, is that you enjoy JAM with AC/DC and HAVE FUN!

One of the most influential rock bands of the past three decades, AC/DC was formed in Sydney Australia in 1973, by brothers Angus and Malcolm Young, lead and rhythm guitar respectively. The Young family were no strangers to the music industry, with Angus and Malcolm's brother Alex, known as George Alexander, forming The Easybeats with guitarist Harry Vanda. They later formed a production team, Vanda and Young, who produced the early AC/DC albums.

The original line up included Rob Bailey, Peter Clark, and vocalist Dave Evans. After the release of their first single, *Can I Sit Next To You Girl?*, the brothers relocated to Melbourne, and recruited singer Bon Scott, Philip Rudd, drums, and Mark Evans, bass. In 1975 the band recorded their first album, and this was followed in 1976 by *High Voltage*, which showcased their hard-hitting mixture of blues and rock. The band were also making their name as a live act, with their high-energy performances. Angus would always perform dressed in a schoolboy uniform, which would become his trademark.

In 1976 AC/DC moved to England, during the explosion of the punk scene. *High Voltage* was also released in the UK, and was followed by the now classic *Dirty Deeds Done Dirt Cheap*. 1977 saw the release of *Let There Be Rock* with the title track including one of Angus' trademark aggressive blues/rock solos. This album also contained *Hell Ain't A Bad Place To Be* and the classic *Whole Lotta Rosie*. To promote the album, the band embarked on a tour, which was a great turning point in their career in the UK, with a legendary appearance at London's Hammersmith Odeon.

During this time Mark Evans left, and was replaced by Cliff Williams. 1978 saw the release of *Power Rage*, debuting the new bass player, and included *Riff Raff* and *Sin City*. It also produced the bands first UK hit single, *Rock 'n' Roll Damnation*, plus an appearance on Top Of The Pops. But the bands biggest hit came later that year, with the release of the live album *If You Want Blood, You Got It*.

Highway to Hell was released in 1979, sold millions world-wide and included *Touch Too Much*. But disaster struck in 1980, with the untimely death of Bon Scott. Scott was found dead after a massive drinking binge. Replacing such a prominent figure in the band was not going to be easy. The band settled for UK vocalist Brian Johnson, formerly of 70's band Geordie.

The band struck back with the awesome *Back In Black* album, with the title track including one of the greatest riffs of all time. The album also included the epic *Hells Bells*, with that classic clanging bell intro, which became a major part of their live show. The album also included *Have A Drink On Me*, a tribute to the late Bon Scott. The album sold over 10 million copies in the US alone.

1981 saw the release of *For Those About To Rock (We Salute You)*. The title track included cannon explosions, which also became a big part of their live show. The band was drawing bigger crowds, and was fast becoming one of the top live acts around. In both 1981, and 1984 they played at the Donington Monsters Of Rock festival.

1983 saw Philip Rudd being replaced by Simon Wright. The band continued to tour, and release massive selling albums including *Flick Of The Switch*, *Fly On The Wall*, and *Who Made Who*, plus a top of the bill slot at the 1986 Rock In Rio festival in Brazil. In 1989 Simon Wright left, and was replaced by Chris Slade, who was later replaced by original drummer Philip Rudd. The band continued to release albums including *Blow Up Your Video*, *The Razors Edge*, *Live*, and *Ballbreaker*. They also contributed a track to the 1993 movie *Last Action Hero*.

The year 2000 has not seen the band slowing down, but instead a return to form with the release of the critically acclaimed album *Stiff Upper Lip*, proving that AC/DC are unrivalled in the heavy rock world.

This book contains eight classic tracks spanning much of the bands career, so plug your SG into your Marshall, put on that old school uniform, and LETS ROCK!!

Performance Notes

LET THERE BE ROCK

The title track from the 1977 album, *Let There Be Rock* includes all the classic AC/DC ingredient, heavy riffs, a solid groove, plus an aggressive solo. The main riff is based around the chords of E major, E5, A5, and G5. The guitar does not play during the first two verses, but is introduced during the third.

This song contains three solos, that use both A minor, (A, C, D, E, G, A), and A major pentatonic scales, (A, B, C#, E, F#, A), over the A5 chord. The B minor pentatonic scale is used over the B5 chord, (B, D, E, F#, A, B). Once again Angus includes many classic blues/rock ideas, plus a classic rock 'n' roll style riff, performed with a swung rhythm, over a straight groove, at the beginning of the second solo. The final solo includes some lead ideas that mix both major and minor pentatonics to form a hybrid pentatonic scale. The final solo concludes with some diad ideas, performed with a fast sixteenth note rhythm. The song concludes with more classic rock licks played over a free time ending.

This song was recorded with Gibson, and Gretsch guitars, and Marshall amps.

HELL AIN'T A BAD PLACE TO BE

This track can also be found on the 1977 release *Let There Be Rock*. The songs intro uses the chords of G5, D/F#, and A5, with the chords being left to sustain. The main verse riff uses the chords of A7, A6, plus an A octave played as diads on the A and D strings. The part should be performed with a tight and punchy feel, so the rests are very important. In contrast, the chorus uses the chords of D5, G5, E major, and A5 played with a power sustaining sound.

The main solo uses both the A minor, and A major pentatonic scales, (A, C, D, E, G, A), (A, B, C#, E, F#, A). This solo shows Angus in fine form, with plenty of aggressive blues/rock licks, that include wailing string bends and fast pentatonic runs.

This song was recorded with the Gibson, Gretsch guitars, and Marshall amps combination.

WHOLE LOTTA ROSIE

Possibly AC/DC's most famous, and most imitated riff, this track can be found on the *Let There Be Rock* album, and is always a favourite in their live set. The main riff, is based on a chord idea, that uses the chords of C5, D5, and A5 against the open A string. This is doubled with the riff being played as single notes. The verse riff continues this theme, performing the riff as a single note line, with chordal embellishment using the A5 chord. The chorus has a looser feel, and includes the chords of F major, D5, and G5.

The solo is based mainly around the scales of A minor pentatonic, (A, C, D, E, G, A), A blues, (A, C, D, Eb, E, G, A), A aeolian, (A, B, C, D, E, F, G, A), and A dorian, (A, B, C, D, E, F#, G, A). There is a lot to digest here, with Angus fusing rapid pentatonic licks, with fast modal single string picking runs. Angus also includes a large helping of aggressive Chuck Berry style string bending, and classic rock 'n' roll licks. Angus also executes some fast double stop ideas, plus a descending chromatic line during the free time section at the end of the song.

This song was recorded with the Gibson, Gretsch, and Marshall setup.

HELLS BELLS

This classic AC/DC track opens with a haunting clanging bell, that introduces a chord arpeggio sequence, based around A minor. The riff concludes with the chords of C5, and G/B. The verse riff is based around A5, D5, and E5, and is performed as tight punchy power chords. The chorus uses the same riff found in the intro section.

The main lead solo kicks off with some bluesy double stop ideas, that use notes from A minor pentatonic, (A, C, D, E, G, A), and A dorian, (A, B, C, D, E, F#, G, A). The solo contains many of Angus' blues style licks, played with an aggressive edge. The solo shifts over the D5 riff, and uses notes from D minor pentatonic, (D, F, G, A, C, D), and D major pentatonic, (D, E, F#, A, B, D). The A minor pentatonic scale is reintroduced over the E5 chord. The song concludes with a melodic figure based around A minor pentatonic, plus more of Angus' signature licks.

This song was recorded with the Gibson, Gretsch and Marshall combination.

BACK IN BLACK

The title track from the 1980 album, this track features one of the most famous riffs all time. The riff is based around the chords of E major, D major, and A5, with a short lead fill, using notes from E minor pentatonic, (E, G, A, B, D, E). The riff concludes with a chromatic fill, that uses the B note as a pedal tone.

The chorus features the chords of A5, E5, B5, B5/A, G5, and D5, that sustain over a solid bass and drum groove. The chorus concludes with the chords of G5, and D5.

The solo features many of Angus' classic blues/rock licks, and is based mainly around E minor pentatonic, E blues scale, (E, G, A, Bb, B, D, E), and E dorian, (E, F#, G, A, B, C#, D, E). The solo concludes with a descending figure, that also includes the open first string.

The outro includes a riff based around E dorian, with a chromatic figure that uses the B note as a pedal tone. This riff is transposed into A dorian, (A, B, C, D, E, F#, G, A), and uses the same fingering as the previous riff, with the E note used as a pedal tone during the chromatic line. The song concludes with an outro solo, with Angus playing more blues/rock style licks, using the same scales found in the main solo.

This song was recorded with a Gibson SG, and Gretsch guitars, through Marshall amps.

FOR THOSE ABOUT TO ROCK

The title track from the 1981 album, and a crowd pleaser at live concerts, with the help of large firing cannons around the stage! The song kicks off with a triad figure played on the top three strings, with the open B string throughout. This part is performed with the fingers, with the volume backed off slightly. Guitar two includes chord ideas using B5, G5, D/F# and E. The main riff is introduced when the band kicks in, with powerful chords, and fills.

The verse is based around a chordal riff that uses the chords of B5, D/A, A, and E major, and G5. Once again, the use of space is important in this riff, so the rests are very important. The chorus uses the same chords and fills found in the intro.

The solo is classic Angus, with fast runs, and wrenching bends. Scale choice includes both A minor, and A major pentatonic, (A, C, D, E, G, A), (A, B, C#, E, F#, A), plus the A blues scale, (A, C, D, Eb, E, G, A). During the final chorus Angus outlines the stabbing chords, with some unison bends.

The final solo is played over a double time rhythm figure, with playing more high octave blues/rock ideas with a mixture of A minor, and major pentatonic scales. The song concludes with chords performed with a fast tremolo rhythm pattern.

This song was recorded with Gibson and Gretsch guitars, and Marshall amps.

SIN CITY

Taken from the *Powerage* album, this track opens with a short riff based around E minor pentatonic, (E, G, A, B, D, E). The main riff follows, and contains the chords of E5, B5, D5, and A5. The verse riff is based around the same chords, but is performed with a tight, punchy feel. Angus' playing is pretty sparse during the verse, outlining the chords with only one or two notes. The pre-chorus uses the chords of A5, and B5, played with an open, and aggressive feel. The chorus uses the same riff found in the intro.

The solo kicks off with a fast sixteenth note pedal tone figure, that uses notes from D major, and uses the open top E string as a pedal tone, (D, E, F#, G, A, B, C#, D). The solo also includes licks based around E minor pentatonic, (E, G, A, B, D, E), plus E dorian, the second mode of D major. As well as the usual rock/blues style ideas, Angus also includes a fast chromatic legato line, that pull off to the open G string. The song concludes with the riff found in the intro.

This song was recorded with Gibson and Gretsch guitars, with Marshall amps.

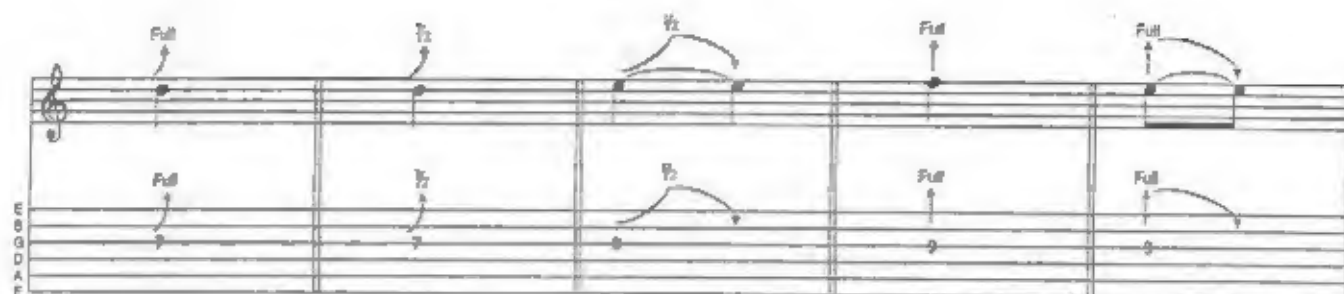
HIGHWAY TO HELL

Another classic AC/DC track. This famous riff uses the chords of A5, D/F#, and A5, with a tight and punchy rhythm. The rests between the chord changes are vital in performing this riff correctly. The E5 chord is included as a build to the chorus.

The chorus includes yet more punchy chordal ideas, and includes the chords of A5, D5, G5, and D major, played with plenty of power. The solo section is introduced with the ringing chords of D major, and G5/D.

The lead solo contains many ideas reminiscent of Chuck Berry's style of playing, and kicks off with some rock 'n' roll style licks using A minor pentatonic, (A, C, D, E, G, A). The solo also includes some licks based around A major pentatonic, (A, B, C#, E, F#, A). This solo is pretty laid back by Angus' standards, so attention should be paid to the phrasing. The song concludes with more A minor/major pentatonic licks, plus some fast trills, and pick scrapes over the free time ending. Once again this track was recorded with Gibson, and Gretsch guitars, and Marshall amps.

Notation & Tablature Explained



BEND: Strike the note and bend up a whole step (two frets).

BEND: Strike the note and bend up a half step (one fret).

BEND AND RELEASE: Strike the note, bend up a half step, then release the bend.

PRE-BEND: Bend the note up, then strike it.

PRE-BEND AND RELEASE: Bend up, strike the note, then release it.



QUARTER-TONE BEND: Bend the note slightly sharp.

UNISON BEND: Strike both notes, then bend the lower note up to the pitch of the higher one.

TREMOLO BAR BENDS: Strike the note, and push the bar down and up by the amounts indicated.

HAMMER-ON: Strike the first note, then sound the second by fretting it without picking.

PULL-OFF: Strike the higher note, then pull the finger off while keeping the lower one fretted.

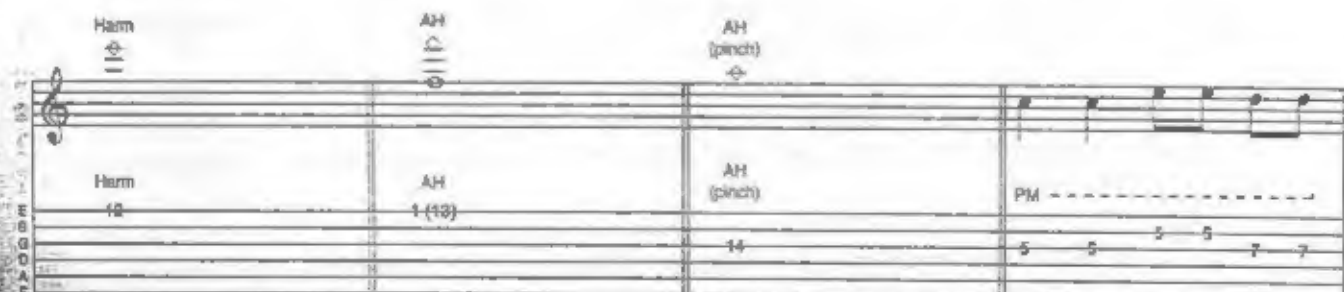


SLIDE: Slide the finger from the first note to the second. Only the first note is struck.

SLIDE: Slide to the first from a few frets below or above.

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fretboard hand or tremolo bar.

TAPPING: Hammer on to the note marked with a T using the picking hand, then pull off to the next note, following the hammer-on or pull-offs in the normal way.



NATURAL HARMONIC: Lightly touch the string directly over the fret shown, then strike the note to create a "chiming" effect.

ARTIFICIAL HARMONIC: Fret the note, then use the picking hand finger to touch the string at the position shown in brackets and pluck with another finger.

ARTIFICIAL HARMONIC: The harmonic is produced by using the edge of the picking hand thumb to "pinch" the string whilst picking firmly with the plectrum.

PALM MUTES: Rest the palm of the picking hand on the strings near the bridge to produce a muted effect. Palm mutes can apply to a single note or a number of notes (shown with a dashed line).

Let There Be Rock

Words & Music by Angus Young,
Malcolm Young & Bon Scott

Chords: G5 E G5 E G5

Gtr 1
With overdrive

Gtr 2
With overdrive

1 2,6,10,14

E5 A5 E5 G5 1,2,3 4 8va 3

In the be

4,8,12,16

The musical score is written for guitar and includes lyrics. It features two guitar parts, Gtr 1 and Gtr 2, both marked 'With overdrive'. The score is divided into two systems. The first system includes a guitar solo with a key signature of one sharp (F#) and a 4/4 time signature. The second system includes a vocal line with the lyrics 'In the be' and a guitar accompaniment. The score includes various musical notations such as chords, scales, and fingerings.

(8va)
 19 - gin - ning back in nine - teen fif - ty five

(8va)
 21 man did - n't know 'bout a rock 'n' roll show

(8va)
 24 n' all that jive White man had the schmalz

(8va)
 27 Black man had the blues

(8va)
 30 No one knew what they was gon - na do but Tcha - kov - sky had the news

(8va)
 33 He said, "Let there be sound," And there was sound

(8va)
 37 "Let there be light," There was light

(8va)
 41 "Let there be drums," There was drums

(8va)
 45 "Let there be gui - tar," There was gui - tar

(8va) A5
 48 Ah let there be rock

Gtr 1 + 2
 48

2	(2)	2	X	X	X	2	(2)	2	X	X	X	2
0	(0)	0	X	X	X	0	(0)	0	X	X	X	0

52

54

Gtr 2 continues sim.

56

58

60

62

Gtr 2 A5

Full Full Full

Freeze the feedback

Let ring

G5 E G5

80, 84, 88, 92

Gtr 2 as Intro

77

E G5 E5 A5 E5 G5 123 E G5 4 E

81, 85, 89, 93

88

And it came to pass that rock and roll was built

89

cross the land every rock and band was blown up a storm

90

got the man got the money, the business men got rich and in

91

every day there was a cup of star with a seven year itch

92

if my million fingers were in here to play and you could hear the finger pick in

112

and this is what they had to say 'Let there be light.

117

sound, drums, guitar.

121

140 A5

Oh let there be rain

Gtr 1 + 2

121

131

141

Gtr 2 continue sim.

arr 2nd

151

161

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and guitar. The voice part is written on a single staff with a treble clef and a key signature of one sharp (F#). The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The melody is simple and catchy, with a repeating pattern of eighth notes. The guitar accompaniment consists of a steady eighth-note rhythm. The score is written in a clear, legible font.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the vocal melody, written in treble clef with a key signature of one sharp (F#). The melody is simple and repetitive, with notes corresponding to the lyrics. The bottom staff is for the guitar accompaniment, written in treble clef. It features a series of chords and single notes, with some numbers (1, 10, 11) indicating fret positions or specific notes. The overall style is that of a simple, folk-like musical arrangement.

E G5 E G5 ES ES G5
 0 1 2 3 0 1 2 3 0 1 2 3 0 2 0 3
 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

SL 102.140, 178
 Gtr 2 as Intro

1, 2, 3 E G5 E

One night in a job called The

184, 185, 186

187, G5 ES AS ES G5 E

She kin Hand there was

G5 ES AS ES G5

for two de be look a and

178

E G5

And the one sit good and the one sit was out.

181

E5 A5 E5 G5 E

and the singer adored and he

144

G5 E5 A5 E5 G5 E A5

Let her be rock

147

Gtr 1 + 2

150

Full ♯ Full ♯ Full ♯ Full ♯

Full ♯ Full ♯ Full ♯ Full ♯

153

Gtr 2 continues solo.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody and a guitar accompaniment. The vocal melody is written on a single staff in G major, 2/4 time. The guitar accompaniment is written on a single staff in standard tuning, with a capo on the first fret. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The lyrics "The Rose Tree" are written below the guitar staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various note values and rests. The second system continues the melody, also on a single staff, with similar notation. The score is labeled with the title 'The Rose Tree' and the number '100' at the bottom left.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody is characterized by a simple, folk-like structure with a key signature of one sharp (F#) and a 2/4 time signature. The piece consists of two measures, each containing a single melodic line. The first measure is marked with a forte (f) dynamic, and the second measure is marked with a piano (p) dynamic. The melody is composed of eighth and quarter notes, with a final cadence in the second measure. The score is presented in a clean, black-and-white format, typical of a musical manuscript.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and guitar. The voice part is written on a single staff with a treble clef. The guitar part is written on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 2/4. The score consists of 16 measures. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The guitar accompaniment is a simple strumming pattern. The score is in a single system.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in treble clef and a guitar accompaniment line in bass clef. The melody line features a key signature of one sharp (F#) and a 2/4 time signature. The guitar line uses a mix of standard notation and fret numbers (5, 7, 5, 3, 5, 7, 5, 15, 5, 7, 5, 5, 7, 5). The second system continues the melody and guitar parts. The melody line includes a final measure with a 'P' marking. The guitar line continues with fret numbers (5, 7, 5, 3, 5, 7, 5, 15, 5, 7, 5, 5, 7, 5). The score is labeled '206' at the bottom left.

211

Handwritten musical score for guitar. The top staff shows a melody with notes and slurs, ending with a final chord labeled 'F#m'. The bottom staff shows a bass line with fret numbers and a '7' chord. The score is written on a six-string guitar staff.

Handwritten musical score for guitar and voice. The guitar part is on a six-line staff with fret numbers (7, 9, 10, 7, 9, 9, 7, 9, 7, 7, 7) and includes a "Full" marking. The voice part is on a five-line staff with notes and rests, including a "Full" marking and a "Nh" (Nah) syllable. The score is for a piece titled "Gloria".

[illegible][illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of a series of eighth notes, with a repeat sign at the end. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B

Musical score for the piece "E B D A E". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a final chord marked with a circled "B".

227

227

229

230, 231, 232, 233
234, 235, 236

X7

229

237

238, 239

X2

237

240, 241

242

X2

240, 241

243

243

245

246, 247

245

[illegible][illegible]

Musical score for "The Rose Tree" featuring a guitar and voice. The guitar part is in G major, 4/4 time, and includes a key signature change to one flat (F major) for the second system. The score includes a guitar introduction, a vocal melody, and a guitar solo. The guitar solo is marked "Freely" and includes a key signature change to one flat. The score ends with a final chord.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, and the bass line is on a four-line staff. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The second system continues the melody and bass line, with the melody ending on a quarter note G4 and the bass line ending on a quarter note G2. The score is labeled with 'E' and 'Full' at various points, indicating specific musical features or performance instructions.

[illegible]

Hell Ain't A Bad Place To Be

Words & Music by Angus Young,
Malcolm Young & Bon Scott

System 1:

Tempo: $\text{♩} = 128$

Chords: G5, D/F#, G5, D/F#, G5, D/F#, A5

Gtr 1 = 2 (With overdrive)

System 2:

Chord: A5

System 3:

Chords: A7, A6, A7, A6, A7, A6, A7 A (octave), A7 A (octave)

Gtr 1 (PM)

Gtr 2

The musical score is written for guitar and includes chord diagrams. The first system shows a sequence of chords (G5, D/F#, G5, D/F#, G5, D/F#, A5) with a tempo marking of 128. The second system features a sustained A5 chord. The third system introduces a new set of chords (A7, A6, A7, A6, A7, A6, A7 A (octave), A7 A (octave)) and includes a 'PM' (pick attack) marking. The score is divided into three systems, each with a guitar part (Gtr 1 and Gtr 2) and a bass line (Bass). The guitar parts are written in standard notation with fret numbers and accidentals. The bass line is written in standard notation with fret numbers and accidentals. The score is a page from a music book, with a page number '18,22' at the bottom left.

2 A7 A octave1 A7 A6 A7 A6 A7 A6

Some times I think this wom an is kind a lot.
 Spend my mon on ev. drinks my booze

27:40

Gtr 2 continues sim.

A7 A octave1 A7 A octave1 A7 A6 A7

Some time I think this
 So got to think in hey

28:40

Go! A6 A7 A6 A7 A octave1 A7 A

we man is some times not some thing as' right Hold it
 just a run ate. some

32:40

A7 A6 A7 A6 A7 A6 A7 A octave1

Plus me down. fool me and round. You like she'd do it to me.
 dis tu-sions on fu sons You make me want na cry

36:40

A7 A A7 A6 A7 A6 A7 A6

Al I'd sat in the an v die se! na uon
 fib was a shame you play G our games

A7 A octave A7 A octave D5 G5

Don't mind ya play-in de-mons-

Gtr 2 doubles

D5 G5 D5

E A6 E G5

here is the B raps out the dev n

(Gra.)

Mei isn't a bad place to be
 rich isn't a bad place to be

A6 A7 A6 A7 A (octave) A7 A (octave)

A7 A6 A7 A6 A7 A5 A7 A octave A7 A octave

(8) LOCO

be

picks scrapes

PM PM PM PM PM PM

A

67

69

71

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. The second system shows the same melody on a single staff, with a key signature change to one flat (Bb) indicated by a double bar line and a key signature change symbol. The score is for a single melodic line, likely for a voice or a simple instrument.

[illegible]

Handwritten musical score for guitar and bass. The guitar part is on a single staff with a treble clef and a key signature of one sharp (F#). It features a melody with various notes, including eighth and sixteenth notes, and rests. The bass part is on a single staff with a bass clef and a key signature of one sharp (F#). It features a bass line with notes and rests. The score is divided into measures by vertical bar lines. There are some handwritten annotations and markings throughout the score, including "Full" and "Full" written above notes in the guitar part, and "(15)" written below notes in the bass part. The score is written on a piece of paper with a grid pattern.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment consists of a series of chords and single notes. The lyrics "The Rose Tree" are written below the bottom staff. The score is written in ink on a piece of paper that has been folded in half.

A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A octave

118

Hel! and no bad place to be

PM PM PM PM PM PM PM

5 4 3 4 5 4 5 7 7 7 5 7 7 7

A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A octave

119

Hel! and no bad place to be

PM PM PM PM PM PM PM

5 4 3 4 5 4 5 7 7 7 5 7 7 7

A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A octave

120

Hel! and no bad place to be

PM PM PM PM PM PM

5 4 3 4 5 4 5 7 7 7 5 7 7 7

A7 A (octave) A7 A (octave)

121

Post. in tempo

5 7 7 7 5 7 7 7 (7) 7 7 7

A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

Go

hell and no bad place to be

PM PM PM PM PM PM PM

E B G D A E

118

A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

Go

hell and no bad place to be

PM PM PM PM PM PM PM

E B G D A E

122

A7 A6 A7 A6 A7 A6 A7 A (octave) A7 A (octave)

Go

hell and no bad place to be

PM PM PM PM PM PM PM

E B G D A E

28

A7 A (octave) A7 A (octave)

Rail

♩ tempo

E B G D A E

130

Whole Lotta Rosie

Words & Music by Angus Young,
Malcolm Young & Bon Scott

$\text{♩} = 155$ C5 D5 C5 A5 X4 C5 D5 C5 A5

The musical score is written for guitar and voice. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 155 beats per minute. The score includes a guitar introduction with a 'X4' marking, followed by two guitar parts (Gtr 1 and Gtr 2) and a vocal line. The vocal line includes the lyrics: 'Wan - na tell you Ho - ly' and 'best won - na I know'. The score is divided into two systems. The first system includes the guitar introduction and the first two guitar parts. The second system includes the vocal line and the second two guitar parts. The score is written on a grand staff with five staves: two for guitar (Gtr 1 and Gtr 2), one for voice, and two for bass guitar (Bass 1 and Bass 2). The guitar parts are written in standard notation with fret numbers indicated below the notes. The vocal line is written in standard notation with lyrics below the notes. The bass guitar parts are written in standard notation with fret numbers indicated below the notes.

C5 D5 C5 A5

C5 D5 C5 A5

Ab ——— come to love ———

C5 D5 C5 A5

she steals the show. ——— She isn't really pret ———

C5 D5 C5 A5

3 3

C5 D5 C5 A5

2.0 "A self ly small.

10 3 0 5 0 3 0

10 3 0 5 0 3 0

fort two, one to tone of sat you can say she's got it all.

Handwritten musical score for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The score is divided into four systems, each with a melodic line and a bass line. The first system includes a capo indication at the 5th fret. The notation includes various musical symbols such as notes, rests, and fingerings.

System 1: Treble and bass staves with guitar accompaniment. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with octaves and chords. Fingering numbers (1-4) are present below the bass staff.

System 2: Treble and bass staves with guitar accompaniment. The treble staff contains a melodic line. The bass staff contains a bass line with octaves and chords. Fingering numbers (1-4) are present below the bass staff.

34.00 Gtr 2 continues sim

System 3: Treble and bass staves with guitar accompaniment. The treble staff contains a melodic line. The bass staff contains a bass line with octaves and chords. Fingering numbers (1-4) are present below the bass staff.

Lyrics:

Do - le' all the things,
On ly one who turns, on

do in all the things you do
by one who turns me on.

36,71

And in the night
And in the night

42,74

And in the night
And in the night

44,78

give it all you got
To weigh in all the stone
Woh' To my surprise, Ros

46,79

le nev er waps You e a whole lot la

Gtr 1

Gtr 2

DS

the whole lot with all

whole lot in Ros it 3rd - And you're a whole lot in

54, 56, 58, 60, 62, 64

To CODA

56, 58, 60, 62, 64, 66, 68

AS
(9m) -----

82

0 % al CODA

84

CODA

AS

Sheet music for the first system, measures 84-86. The system includes a treble clef staff, a bass clef staff, and a guitar staff. The treble staff contains a melodic line with notes and rests, including a full bar line. The bass staff contains a bass line with notes and rests. The guitar staff contains a guitar line with notes and rests, including a full bar line. The system is marked with a 'CODA' symbol and the letter 'AS'.

Sheet music for the second system, measures 87-89. The system includes a treble clef staff, a bass clef staff, and a guitar staff. The treble staff contains a melodic line with notes and rests, including a full bar line. The bass staff contains a bass line with notes and rests. The guitar staff contains a guitar line with notes and rests, including a full bar line. The system is marked with a 'CODA' symbol and the letter 'AS'.

Sheet music for the third system, measures 90-92. The system includes a treble clef staff, a bass clef staff, and a guitar staff. The treble staff contains a melodic line with notes and rests, including a full bar line. The bass staff contains a bass line with notes and rests. The guitar staff contains a guitar line with notes and rests, including a full bar line. The system is marked with a 'CODA' symbol and the letter 'AS'.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs, ties, and a triplet. The bottom staff is a guitar fretboard diagram with six strings, showing fingerings (1-4, 2-5, 3-4, 2-7) and a final fretting of 11-10.

Second system of musical notation. The top staff continues the melodic line with slurs and ties. The bottom staff shows guitar fretting with fingerings (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a final fretting of 11-10.

Third system of musical notation. The top staff features a melodic line with slurs, ties, and a triplet. The bottom staff shows guitar fretting with fingerings (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a final fretting of 11-10.

Fourth system of musical notation. The top staff continues the melodic line with slurs and ties. The bottom staff shows guitar fretting with fingerings (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a final fretting of 11-10.

Fifth system of musical notation. The top staff includes a melodic line with slurs, ties, and a triplet. The bottom staff shows guitar fretting with fingerings (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a final fretting of 11-10.

Sixth system of musical notation. The top staff continues the melodic line with slurs and ties. The bottom staff shows guitar fretting with fingerings (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a final fretting of 11-10.

3 H P si D5 P Fill P si

E B G D A E

9 1 9 7 9 7 5 7 5 7 7 (7) 5 8 5 7 7 (7) 5 7 5 (5) (6)

E B G D A E

114 15, 18, 20 122 124

A5 C5 A5

E B G D A E

5 7 5 7 5 7 7 (7) 5 7 5 7 7 5 7

E B G D A E

114 15, 18, 20 122 124

C5 D5 C5 A5

E B G D A E

PM (7) (7) 5 7 7 5 7 (7) 7 5 7 7 5 7 (7) 7 5 7 7 6 7

E B G D A E

127

Ob, you're a whole lot more fun

Full, Full, P, Full, Full, Full, sl, sl, sl, sl, sl, sl

(12) 15 15 (5) 13 15 (15) 15 15 (15) sl 16 (16) sl sl 16 (15) sl 15 sl

Whole 101 2 Whole 101 13

Handwritten musical score for guitar and voice. The guitar part is on a six-line staff with a treble clef and a key signature of one sharp (F#). The voice part is on a five-line staff with a soprano clef. The score is written in ink and includes various musical notations such as notes, rests, and bar lines. The guitar part has a measure number '47' at the beginning and '43' at the end. The voice part has a measure number '41' at the end. The score is written on a piece of paper with a vertical line separating the guitar and voice parts.

150

Musical notation for the second staff, showing notes and rests corresponding to the lyrics "Set a whole lot to rest". The staff includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter notes for "Set", "lot", and "rest", followed by a half note for "whole". Above the staff, the chords A5 and G5 are indicated.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a whole note chord (F4, C5, G4) and a half note (F4). The piano accompaniment is written in bass clef and begins with a whole note chord (F2, C3, G2) and a half note (F2). The second system continues the vocal line with a half note (F4) and a whole note (F4). The piano accompaniment continues with a half note (F2) and a whole note (F2). The score is labeled 'The Rose Tree' and 'J. S. G. 1888'.

(18^{va})

E B G D A E

(19^{va})

E B G D A E

(20^{va})

E B G D A E

(21^{va})

E B G D A E

(22^{va})

E B G D A E

(23^{va})

E B G D A E

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar or piano accompaniment, featuring a series of chords and a simple bass line. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like 'Full' and 'p'. The title 'The Rose Tree' is written in a decorative font at the top left.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and consists of a series of eighth and quarter notes. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a clean, black-and-white format.

132

Rhythm

Gtr Ad

The first system of musical notation for 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff.

[illegible]

14 Rhythm Qz continues sim.

L
 B
 C
 D
 A
 E

Full

[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of two systems. The first system has a repeat sign at the beginning. The second system has a repeat sign at the end. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical notation details:

- Staff: Treble clef, G major (one sharp).
- Tempo: Allegretto.
- First system: Starts with a repeat sign. Notes include G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-10

[illegible]

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the left hand is on a bass clef staff and the right hand is on a treble clef staff. The key signature for the piano part is also one flat. The tempo is marked "Moderato". The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle section. The lyrics are written below the vocal line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff and a guitar accompaniment on a six-string staff. The melody consists of eighth and sixteenth notes, with some triplets. The guitar accompaniment features a simple bass line with some triplets and chords. The piece ends with a double bar line.

Musical score for "The Rose Tree" (No. 208). The score is written for a single melodic line (treble clef) and a guitar accompaniment (six strings, E to E). The key signature is one sharp (F#), and the time signature is 2/4. The melody is marked with a "1" and a "3" above it, indicating first and third endings. The guitar accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with a "D" marking above the first measure. The score is numbered 208 at the bottom left.

Words & Music by Angus Young,
Malcolm Young & Brian Johnson

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CS G/E (Am)

CS G/B (Am)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a five-line staff. Below the vocal line are four guitar staves. The first guitar staff is in standard notation, showing chords and fingerings. The second guitar staff is in tablature, with numbers 1, 2, 3, 4, 5, and 6 indicating fret positions. The third and fourth guitar staves are also in tablature, with numbers 1, 2, 3, 4, 5, and 6 indicating fret positions. The second system continues the vocal melody and guitar accompaniment. The vocal line is written on a five-line staff. The guitar staves continue with standard notation and tablature. The tablature includes numbers 1, 2, 3, 4, 5, and 6, as well as a '0' indicating an open string. The score is written in a clear, legible font.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the guitar accompaniment. The vocal melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The guitar accompaniment is written on a single staff with a treble clef and a key signature of one sharp. The second system contains the guitar accompaniment for the second part of the song. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one sharp. The score includes a key signature of one sharp (F#) and a time signature of 2/4.

Gtr 2 doubles Gtr 1

C1 G/B (A/m)

Musical score for "The Rose Tree". The score is written for a single melodic line on a five-line staff. The melody is in 2/4 time, indicated by the time signature. The key signature has one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into two systems by a double bar line. The first system contains 10 measures, and the second system contains 10 measures. The melody is simple and catchy, typical of a folk song.

C6 G/G (Am)

Handwritten musical score for the piece "Ce (and) Sun". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff, and the bass line is written on the lower staff. The bass line includes fingerings and some rests. The piece concludes with a double bar line.

Chords: D5, C5, G/B

Staff 1 (Treble): Musical notation with a wavy line indicating a vibrato or tremolo effect.

Staff 2 (Bass): Fretboard diagram with fingerings: (0), 7, 7, 7, 7, 5, 7, (7), 0, 5, 5, 2.

Staff 3 (Treble): Musical notation with a wavy line indicating a vibrato or tremolo effect.

Staff 4 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Staff 5 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Staff 6 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Chords: A5, D5, C5, G/B

Staff 1 (Treble): Musical notation with a wavy line indicating a vibrato or tremolo effect.

Staff 2 (Bass): Fretboard diagram with fingerings: 0, 7, 7, 7, 7, 5, 7, (7), 0, 5, 5, 2.

Staff 3 (Treble): Musical notation with a wavy line indicating a vibrato or tremolo effect.

Staff 4 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Staff 5 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Staff 6 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Chords: A5, D5, C5, G/B, A5, D5

Staff 1 (Treble): Musical notation with lyrics: "I'm a rol - lin' then - der. pour - in' rain. I'm com - ing in like a black sen - sa - tions up and down your spine. If you're in to ev - il you're a"

Staff 2 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Staff 3 (Treble): Musical notation with a wavy line indicating a vibrato or tremolo effect.

Staff 4 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Staff 5 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Staff 6 (Bass): Fretboard diagram with fingerings: 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 5, 5, 2.

Chords: C5 G/B A5 D5 C5 G/B

Lyrics:
 hur o cane See my My light min's flash m a cross the sky,
 friend of mine white light flashing as I spin the night, cause of

PM

35.00

Chords: A5 D5 C5 G/B D5

Lyrics:
 you're on it's young but you're gon na die I - won't take no pris on ers. wait!
 good's on the left, then I'm sucked to the right

PM

36.00

(8m). C5 G5 G5 C5 G5
 spare no lives. No limit is put up — a fight.
 (3) 3 4 3 3 3 3 3 3 (3) 3 3 3
 (2) 2 2 0 2 0 2 0 2 (2) 2 2 0
 (1) 1 1 0 1 0 1 0 1 (1) 1 1 0
 3 3 3 3 3 3 3 3 3 3 3 3

E5 D5 A5
 got thy hell, I'm god, take way to hell
 E B G D A E
 9 7 9 9 7 9 (9) 9 9 0 2 2
 7 7 7 7 7 7 (7) 7 7 0 0 0
 0 0 0 0 0 0 0 0 0 0 0

Chord progression: G5 D5 C5 G/B A5 D5

8^{va} -

bell.

51,78

* 1st down 3
2nd A5

Qtr 2 continues sim

Chord progression: C5 G/B A5 D5 C5 G/B

FL give volume

54

2

A5

P M H

* unison bend

* unison bend

pick up

51

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, electric bass, and drums. The guitar part is in the top staff, featuring a melodic line with various chords and a bridge section. The electric bass part is in the middle staff, providing a rhythmic foundation with a mix of eighth and sixteenth notes. The drum part is in the bottom staff, showing a steady beat with snare and bass drum patterns. The score includes a key signature of one flat (B-flat) and a 4/4 time signature. The guitar part is marked with "Full" and "sl" (slide) instructions. The electric bass part includes fret numbers (e.g., 10, 12, 13, 15, 17) and a "Full" instruction. The drum part includes a "Full" instruction. The score is divided into two systems, with the first system covering measures 1 through 10 and the second system covering measures 11 through 20. The guitar part is written in treble clef, and the electric bass and drum parts are written in bass clef. The guitar part includes a bridge section starting at measure 11, which is marked with a "Full" instruction. The electric bass part includes a bridge section starting at measure 11, which is marked with a "Full" instruction. The drum part includes a bridge section starting at measure 11, which is marked with a "Full" instruction. The score is a black and white photograph of a printed musical score.

[illegible]

The musical score is divided into two main sections: E5 and G6. The E5 section (measures 1-16) features a vocal line with lyrics '1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100' and a guitar line with chords and fingerings. The G6 section (measures 17-32) continues the vocal line and guitar accompaniment. The score includes various musical notations such as notes, rests, and chord symbols.

CODA

Chords: C D C# G/B (Am)

belus A cross the sky bell's bells They're

Full

Full

107

Qtr 2 continues sim.

Chords: C D C# G/B

he's in the dark, he's bells They're draggin' you down hell

Full

Full

108

Chords: (Am) C

bell's God as split the night hell's bells There's no

Full

Full

Full

109

Chords: D C# D5

way to fight ,eah. (With vocal ad lib to end)

Full

Full

Full

Full

110

Gtr 2 as Solo Section

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 20. The score is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line features a melody with various ornaments, including grace notes and slurs. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Measure numbers 1 through 20 are indicated at the bottom of the piano part. The score is labeled with 'A5' and 'C5' at the top, and 'E', 'B', 'D', 'A', 'C' on the left side of the piano part.

122

Back In Black

Words & Music by Angus Young,
Malcolm Young & Brian Johnson

Sheet music for guitar, showing two systems of music. The first system includes measures 1-4, and the second system includes measures 5-8. The music is written for guitar, with a treble clef and a key signature of one sharp (F#).

System 1:

- Measure 1: Chord E, Chord D, Chord A6, Chord N.C. (Natural Chord).
- Measure 2: Chord E, Chord D, Chord A6, Chord N.C. (Natural Chord).
- Measure 3: Chord E, Chord D, Chord A6, Chord N.C. (Natural Chord).
- Measure 4: Chord E, Chord D, Chord A6, Chord N.C. (Natural Chord).

System 2:

- Measure 5: Chord E5, Chord D5, Chord A5, Chord N.C. (Natural Chord).
- Measure 6: Chord E, Chord D5, Chord A5, Chord N.C. (Natural Chord).
- Measure 7: Chord E, Chord D5, Chord A5, Chord N.C. (Natural Chord).
- Measure 8: Chord E, Chord D5, Chord A5, Chord N.C. (Natural Chord).

The sheet music includes guitar-specific notation such as fret numbers (e.g., 3, 2, 1, 0), string numbers (e.g., 1, 2, 3, 4, 5, 6), and dynamic markings (e.g., Full, P). The guitar is tuned to standard E2-A2-D3-G3-B3-E4.

[illegible]

Back in black. I hit the sack, I've been too long, I'm glad to be back. Yes, I'm
Back in the back of some a Cadillac, number one with a bullet, I'm a power pack. Yes, I'm

6.38

Gtr 2 continues sim

ES **D** **A8** **N.C.**

(8m)

I'm loose from the noose
in a hang with the gang.
That's kept me hung to a boat I keep
they got-ta catch me if they want me to hang. 'Cause I'm

sl

E 2 2 2
G 3 3 3
A 0 0 0

2 2 2
0 0 0

2 4 5 2 6 7

1:27

80

E5 D A5 N.C.

look on at the sky cause it's gettin me high. For get the bearse, cause I'll nev er die 1 got Si
 back on the track and I'm beat in the track. so 'bud v's gon na get me on a nother rap.

Full P

Full P

13-20

Chords: F, D, A5, N.C.

Lyrics: nine lives, look at the now I'm cat's eyes a bot in' ev 'ry one of them and run run wild Cause I'm just making my play don't try to push your luck just get out is my my way Cause I'm

13.30

Chords: A5, E5, B5, B5/A, B5, A5, E5, B5, B5/A, B5, Q5, D5, A5, A5

Lyrics: back on I'm back on I'm back on I'm back on I'm

13.37

Qty 2 doubles

Chords: Q5, D5, A5, A5, E5, B5, B5/A, B5, A5, E5, B5, B5/A, B5

Lyrics: back well, I'm back well, I'm back well, I'm back well, I'm

20.38.00

Chords: Q5, D5

Lyrics: back on black yes, I'm back on black

21.39.53

to CODA

D5/E
A/E
E5
b7 p

E
B
G
C
A
E

E
B
G
C
A
E

A5
E5
A5
E5
D5/E
A/E
H n p
E5

E
B
G
C
A
E

E
B
G
C
A
E

D5/E
A/E
A5
E5
A5

E
B
G
C
A
E

E
B
G
C
A
E

Musical score for "The Wind" by Gustav Mahler, showing the first system of the vocal line and piano accompaniment. The vocal line is in G major, starting on E5. The piano accompaniment is in 4/4 time, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "Full" and "A/E".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the melody is a guitar accompaniment line in bass clef, featuring a series of chords and single notes. The second system continues the melody and accompaniment, with the guitar line showing a progression of chords and single notes. The score is written in a clear, legible font, with the melody line and guitar line clearly distinguished.

Handwritten musical score for guitar. The top staff shows a melody line with notes and accidentals. The bottom staff shows a fretboard diagram with fret numbers (12, 14, 15) and a key signature of one flat (Bb).

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff. Below the vocal staff are three staves for guitar accompaniment, labeled 'E', 'C', and 'A' from top to bottom. The guitar parts are written in standard notation with fret numbers indicated by numbers 0-7. The second system continues the melody and guitar accompaniment. The guitar parts are written in standard notation with fret numbers indicated by numbers 0-7. The score is for a single melodic line and guitar accompaniment.

15 16 17 18

Full

Full

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines of the melody and bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines of the melody and bass line.

D5/E A/E A5 Full E5 D. CODA Full A5

1 2 3 4

5 6 7 8

CODA N.C. 1/4th voc. ad lib. X4

9 10 11 12

13 14 15 16

A5 E5 B5 B5/A B5 A5 E5 B5 B5/A B5

17 18 19 20

21 22 23 24

Chord progression: G5 D5 A5 G5 D5 D A5 E5 B5 B5/A B5

back, back, back,

75

Chord progression: A5 E5 B5 B5/A B5 G5

back back is jama Yes. II

76

Chord progression: D6 (1st) A5

back in back with na sav il

Full

PM

Bl

77

Chord progression: E5 D5/E A/E E5 D5/E A/E

P

78

For Those About To Rock (We Salute You)

Words & Music by Angus Young,
Malcolm Young & Brian Johnson

$\text{♩} = 125$
Hail time heel

Gtr 1
Overdrive with fingers

3.7

8.5

Gtr 1

8.5 G6 D/F# E5

Gtr 2
With overdrive

The musical score is written for guitar and includes a drum part. The tempo is marked as 125 beats per minute. The score is divided into three systems. The first system (measures 1-12) features a guitar part with a treble clef and a key signature of one sharp (F#), and a bass part with a bass clef. The guitar part is labeled 'Gtr 1' and 'Overdrive with fingers'. The second system (measures 13-24) continues the guitar part and includes a drum part with a treble clef. The third system (measures 25-36) continues the guitar part and includes a drum part with a bass clef. The guitar part is labeled 'Gtr 2' and 'With overdrive'. The score includes various musical notations such as notes, rests, and accidentals, as well as fret numbers and chord symbols (G6, D/F#, E5).

B5 **B5/A**

E B G C A E

E B G C A E

G5 **D/F#** **B5**

E B G C A E

E B G C A E

B5 **B6/A**

Ob. Yeah Yeah

E B G C A E

E B G C A E

G5 D/F# E5 G5

(Bm) ----- Look Yeah -----

28

B5 B5/A G5 D/F# E

Oh ----- Oh Oh -----

31

(8th)

B5 B5/A G5

We're on to night

24

D/F# E B5 B5/A

To the gas and bike Yeah Yeah

27

Chorus

G5 D/F# E

Ob!

37 38 39 40

B5 D/A A E

Stand up and be count for what you are a bout to re ceive

Qu 1 + 2

41 42 43 44

G5 E6 B5 D/A A E

We are the deat ers we!

45 46 47 48

Chorus

G5 E B5 D/A

give you ev-ry thing you need. Hai hai to the

40

A E G5 E

good over and out has got the right of way we

44

B5 D/A A E

ain't do it yet ain't do it yet. we're still in it

48

G5 E B5 B5/A G5

for no day. For those a bout to rock we

52

Chorus

For those a boat to rock

Chords: D/F# E B5 B5/A

61

Verse

We sail the sea

Chords: G5 D/F# E

64

Chorus

rock at dawn on the front one like a boat right a out of the blue
 sailery for here with a guitar for ready and athred at

Chords: B5 D/A A E

67-108

Verse

The sky's a light with the guitar bite
 you Pick up your balls and load up your can non for a

Chords: G5 E B5 D/A A E

70-112

to CODA

G5 E B5 B5/A

Heads roll and rock a night For those a bout to rock
twenty one gun salute For

73 74

G5 D/F# E

we sa lute you For

75 76

B5 B5/A G5 D/F# E

those a bout to rock we sa lute you

77 78

B5 B5/A G5 D/F# E

For those a bout to rock we sa lute you

79 80

Chords: B5, B5/A, G

Yes we do. For those about to rock we

Chords: D/F#, E5

rite you Ah Ah

Chords: A5, D/A, A, G5, D5, A5, D/A, A, G5, D5

Chords: A5, D/A, A, G5, D5

unison

98

[illegible]

CODA

[illegible]

[illegible][illegible]

41

[illegible][illegible]

those a bout to rock On. We sa lute.

Musical score for "The Rose Tree" featuring a vocal melody and a guitar accompaniment. The score is divided into three systems. The first system shows the vocal melody starting with "You" and the guitar accompaniment. The second system shows the vocal melody with "Shoot!" and the guitar accompaniment. The third system shows the vocal melody with "Shoot!" and the guitar accompaniment. The guitar accompaniment includes a bass line and a treble line with various chords and melodic lines.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a piano introduction, a vocal melody, and a guitar solo. The guitar part features a complex rhythm with many accidentals and a final section with a 12-measure rest.

[illegible][illegible]

Sin City

Words & Music by Angus Young,
Malcolm Young & Bon Scott

126 N.C. E5 B5

With overdrive

D5 A5 E5 B5 D5 A5

E5 B5 D5 A5 E5 B5

D5 A5 E B5 D A5 X3

E B5 D X2

11 12,14,16 18 19,21

E5 B5 D5 A5 E5 B5 D5

Die runde. and dust bunse at last

Gtr 1

Gtr 2

22

E5 B5 D5 A5 E5 B5 D5 A5 3-

nich dar fern. Lam bor

27

E5 B5 D5 A5 E5 B5 D5 A5

gha - nis, dry mar

Gtr 2 continues sim.

E5 B5 D5 A5 E5 B5 D5 A5

us, long - er - la, I got a

A5

turn - ing feel - ing deep in - side of me, the

Gtr 2 A5 PM PM PM PM PM PM

B5

en - na I'm gon na set it free, I'm go ing

PM PM PM PM PM PM

Gtr 2 continues sim.

E B5 D5 A5 E B5 D5 A5

In to Sin Ci-ty. I'm gon-na

Gtr 1 + 2

47 125

E B5 D5 A5 E B5 D5 A5

where the lights are bright, do the town to night. I'm gon-na

51 29

E B5 D5 A5 E B5 D5 A5

where the lights are bright, do the town to night. I'm gon-na

55 125

E B5 D5 A5 to CODA E B5 D

wig in Sin Ci-ty. Rev.

Gtr 2

58 137

[illegible][illegible]

D5 AH Pinch A5 Loco E B5 D5 A5 Loco

77

E B6 D5 Loco

80

Loco E

84

Bass Guitar

N.C.

90

91

92

93

94

and soaks,

lad ders give

soaks take

Rich man, poor man,

beg gar man, thief.

Ain't got a hope in hell,

that's my be lief

Fing ers

E5 B5 D5 A5 E5 B5 D5 A5

Fun ny Dia mond fin, dag gers

Gtr 1 + 2

E5 B5 D5 A5 E5 B5 D5 A5

read y look out I'm com ing - So

A5

spin that whee - cut that truck and roll those road ed die

Gtr 2 continues sim

B5 D5 of CODA

Bring on the time - ing girls and put the cham - pagne on ice. I'm go ing

CODA

Highway To Hell

Words & Music by Angus Young,
Malcolm Young & Bon Scott

Guitar: *1/3* *A5* *D/F#* *G5* *D/F#* *G5*

W is quarter

D/F# *G* *D/F#* *A5* *D/F#* *G5*

D/F# *G* *D/F#* *G5* *D/F#* *A5*

D/F# *G* *D/F#* *G* *D/F#* *G* *D/F#* *A5*

100

Liv - in' as sty, liv - in' fast, son - son tick - et on a
No stop signs, speed limit no bod - y's goin' on

one way rde Ask m' both - in, leave me be
 slow me down. Like a wheel gon na spin it.

13.27

Take in ev' thin in my stride -
 No bou's gon-na mess me a round

14.47

don't need charge don't both in i'd rath er do
 pay a mv dues play in in a rock in band

15.45

Go - in' down pit - ty time my friends are gon na
 Hey knock - out look at me I'm on my way to the

22.45

E5 (8va)
 be there too. I'm on the
 proof - ised land.

Gtr 2
 25.51

A5 (8va)
 high way to hell. as the high way to hell.
 (1st)

Gtr 1 + 2
 27.53

(8va) GS D A5 D GS D
 (2nd) I'm on the high way to hell. (1st) I'm on the

30.58

A5 D5 A5
 1 (8va)
 high way to hell.

31

A5 D5

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Moderato". The score consists of 16 measures, divided into four groups of four measures each. The first group of four measures is marked with a "4" above the staff. The second group of four measures is marked with a "4" above the staff. The third group of four measures is marked with a "4" above the staff. The fourth group of four measures is marked with a "4" above the staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The lyrics "The Rose Tree" are written below the staff, aligned with the melody.

73

(8th) A5 D G5 D A5 D

high - way to hell, on the high - way to hell.

Gtr 2 continues sim.

74

(8th) G5 D A5 D G5 D

I'm on the high - way to hell. on the

75

(8th) A5 D G5 D A5 D

high - way to... high - way to hell.

Gtr 2 A5 D G5 D

76

(8th) G5 D A5 D

I'm on the high - way to hell. High - way to hell.

